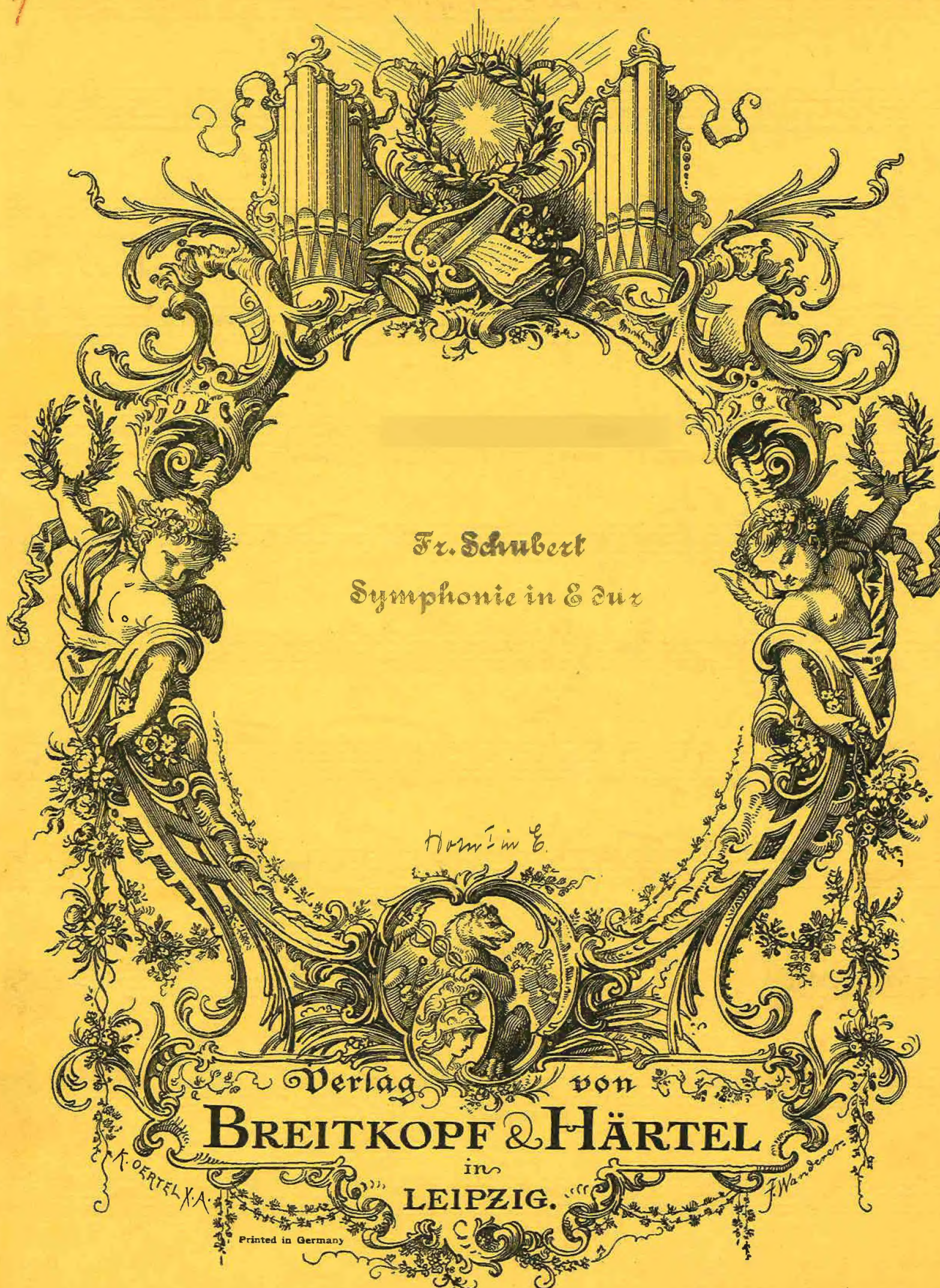


9



Corno I in E.

Symphonie in E-dur. (Kleine) von Franz Schubert.

Vervollständigt v. J. F. Farnett.

Adagio



Allegro

Viola



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2.

A handwritten musical score on ten staves. The notation is in treble clef with a key signature of one sharp (F#). The first staff begins with a 7/8 time signature and a piano (*pp*) dynamic marking. The music features a variety of note values, including eighth and sixteenth notes, as well as rests. Phrasing is indicated by slurs and breath marks (^). A large, sweeping slur connects the first staff to the eighth staff, encompassing a significant portion of the piece. The notation is fluid and expressive, with some ink bleed-through visible from the reverse side of the paper.

Cor. 1.

3.

35

30.

fl.

ten.

mp

cresc.

cresc.

V. S.

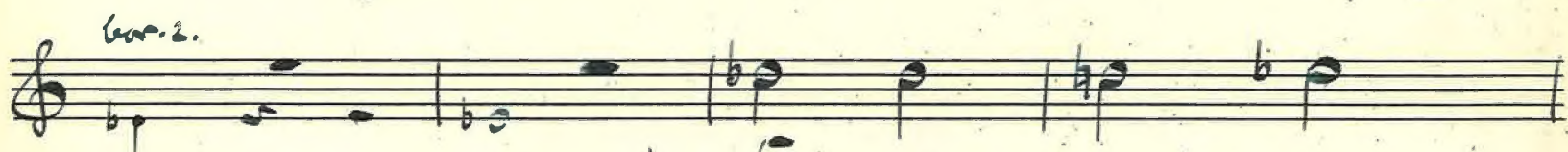
V. S.

cresc.

g. 5.



4 



Handwritten musical score for a choir, consisting of 12 staves. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. The score is written in a single system with multiple staves. The first staff begins with a treble clef and a key signature of one flat. The music features a mix of eighth and sixteenth notes, often beamed together. There are several dynamic markings including 'p' (piano), 'f' (forte), and 'cresc.' (crescendo). A section marked 'Soli' is indicated with a circled cross symbol. The score concludes with a wavy line on the final staff, suggesting a fade-out or a specific performance instruction.



Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of one flat (B-flat), and various rhythmic values. The score features several annotations in blue ink:

- A slur spanning the first two staves.
- A slur spanning the third and fourth staves.
- A slur spanning the fifth and sixth staves.
- A slur spanning the seventh and eighth staves.
- A slur spanning the ninth and tenth staves.

Specific annotations include:

- h.* (handwritten) above the first staff.
- cresc.* (crescendo) written below the sixth staff.
- ff* (fortissimo) written below the eighth staff.
- pp* (pianissimo) written below the ninth staff.
- aim.* (allegretto moderato) written below the tenth staff.
- N. poco a poco animato* (Andante poco a poco animato) written below the tenth staff.
- 5* (finger number) written below the tenth staff.

The score concludes with a double bar line on the tenth staff.

erese. 0.

riten.

Andante con moto.

in G. $\frac{6}{8}$

in D.

Fug. 1. 2.

10 11



8 in D. Solo

Handwritten musical score for the first section. It consists of six staves. The first staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 3/4. It features a melodic line with a crescendo leading to a piano (*p*) dynamic. The second staff continues the melody with a piano (*p*) dynamic. The third staff has a measure rest of 10 measures, followed by a piano (*p*) dynamic and a crescendo (*cresc.*). The fourth staff is in treble clef with a key signature of one flat and a time signature of 3/4, featuring a melodic line with a piano (*p*) dynamic. The fifth staff is in treble clef with a key signature of one flat and a time signature of 3/4, featuring a melodic line with a piano (*p*) dynamic and a decrescendo (*dim.*). The sixth staff is in treble clef with a key signature of one flat and a time signature of 3/4, featuring a melodic line with a decrescendo (*dim.*).

8 in Bb basso

in H. basso Solo

Fig.

Handwritten musical score for the second section. It consists of four staves. The first staff is in treble clef with a key signature of one flat and a time signature of 3/4, featuring a melodic line with a piano (*p*) dynamic. The second staff continues the melody with a piano (*p*) dynamic. The third staff has a measure rest of 12 measures, followed by a piano (*p*) dynamic and a decrescendo (*dim.*). The fourth staff is in treble clef with a key signature of one flat and a time signature of 3/4, featuring a melodic line with a piano (*p*) dynamic and a decrescendo (*dim.*).

Solo rall.

pp dolce.

pp

III

Scherzo

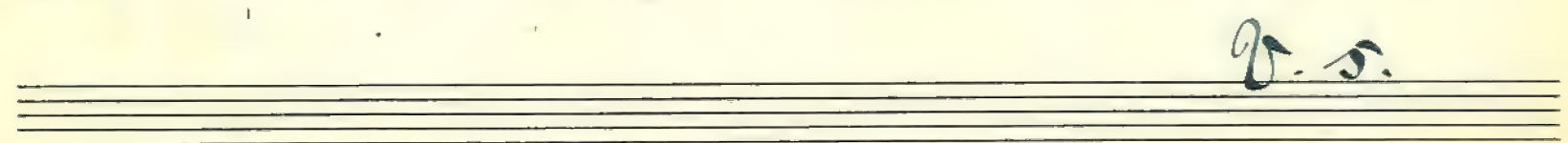
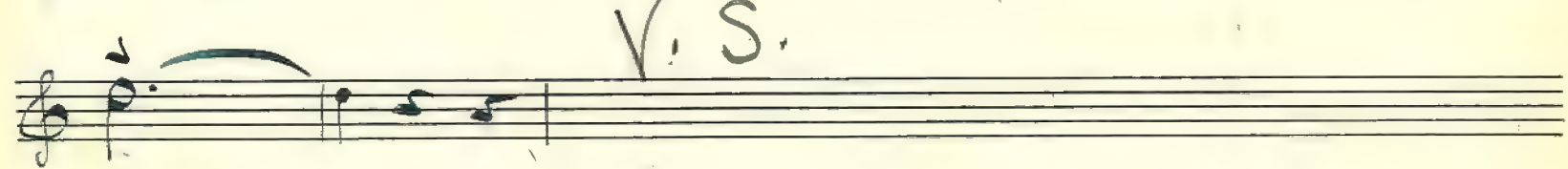
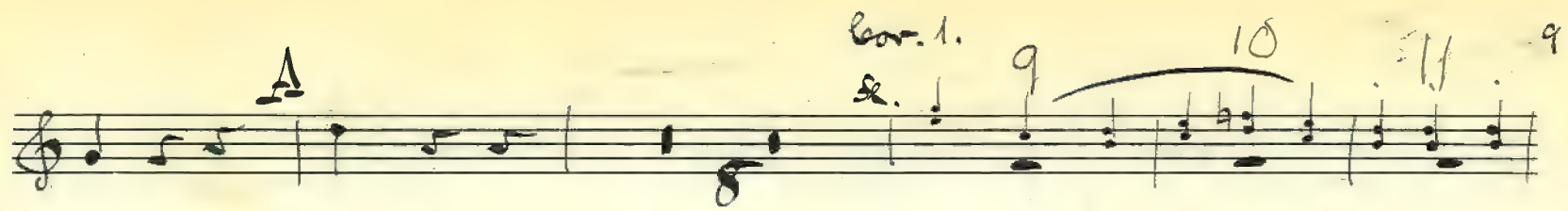
Allegro vivace.

Handwritten musical score for the third section. It consists of one staff. The staff is in treble clef with a key signature of one flat and a time signature of 3/4. It features a melodic line with a piano (*p*) dynamic and a crescendo (*cresc.*).

12.1.

8

9



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a single system across ten staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features a variety of note values, including eighth and sixteenth notes, as well as rests. Dynamic markings such as *mf*, *cresc.*, *f*, *dim.*, and *p dolce* are present. The score includes repeat signs with first and second endings. A section marked *Trio* begins with a key signature change to two sharps (D# and F#). The piece concludes with a double bar line and the instruction *Scherzo Da Capo.*

IV

Allegro giusto. Cor. 1.

Handwritten musical score for Cor. 1. The score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The tempo is marked "Allegro giusto." and the instrument is "Cor. 1." The score includes various musical notations such as notes, rests, and slurs. Measure numbers 1 through 13 are indicated below the staves. The word "cresc." (crescendo) is written below the staves at measures 13 and 14. The score ends with a double bar line on the tenth staff.

Handwritten musical score on ten staves. The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings. Handwritten annotations in Italian provide performance instructions.

Staff 1: Treble clef, 4/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4.

Staff 2: Bass clef, 4/4 time signature. Notes: G3, A3, B3, C4, B3, A3, G3.

Staff 3: Bass clef, 4/4 time signature. Notes: G3, A3, B3, C4, B3, A3, G3. *cresc.*

Staff 4: Treble clef, 4/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4. *p*

Staff 5: Treble clef, 4/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4. *Solo*, *p*

Staff 6: Treble clef, 4/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4. *dim.*

Staff 7: Treble clef, 4/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4. *(il tempo più tranquillo)*

Staff 8: Treble clef, 4/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4. *pp*, *a tempo*, *(Molto bel.)*

Staff 9: Treble clef, 4/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4. *Solo*, *p*

Staff 10: Treble clef, 4/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4. *pp*, *cresc.*

Handwritten musical score for Cor. 1, page 13. The score consists of 13 staves of music. The first staff has a long melodic line with a fermata. The second staff has a fermata and a '2' above it. The third staff has a '5f' below it. The fourth staff has a 'Make cut' annotation and a circled '3' with an arrow. The fifth staff has a '1' below it and 'ten. cresc.' above it. The sixth staff has a '1' below it. The seventh staff has a '1' below it. The eighth staff has a '2' below it and 'cresc.' below it. The ninth staff has a 'f' below it. The tenth staff has a '2' below it. The eleventh staff has a circled '2' with a plus sign and a '1' below it. The twelfth staff has a '2' below it. The thirteenth staff has a '2' below it. The score is written in treble clef with various notes, rests, and dynamic markings.

Solo



Handwritten musical score on 11 staves. The score includes various musical notations such as notes, rests, and dynamic markings. Handwritten annotations include 'mf', 'Solo', 'a tempo', 'p', 'pp', 'cresc. q', and 'Soli'. Measure numbers 1 through 15 are written below the staves. The key signature has one flat (B-flat).

Measure numbers: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15.

Annotations and markings:

- mf* (mezzo-forte)
- Solo*
- a tempo*
- p* (piano)
- pp* (pianissimo)
- cresc. q* (crescendo)
- Soli*
- (a tempo più tranquillo)* (for. 1.)
- 4*, *8*, *12* (measure numbers)
- 1*, *2*, *3*, *4*, *5*, *6*, *7*, *8*, *9*, *10*, *11*, *12*, *13*, *14*, *15* (measure numbers)

10

16

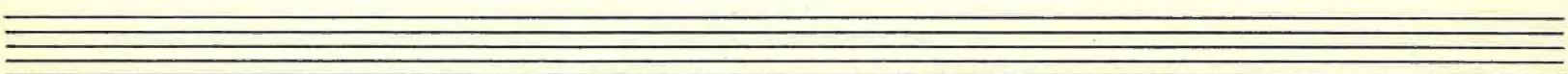
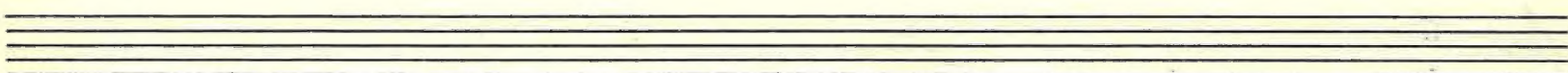
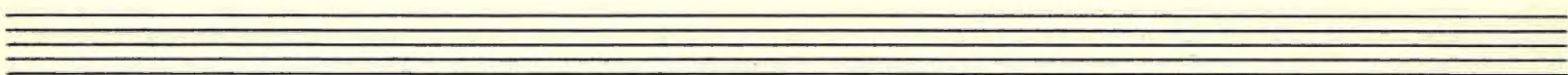
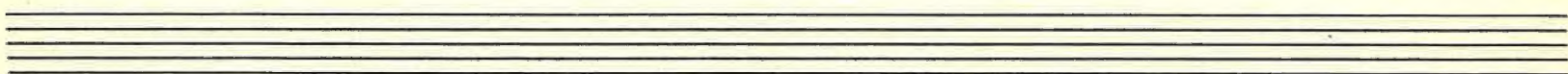
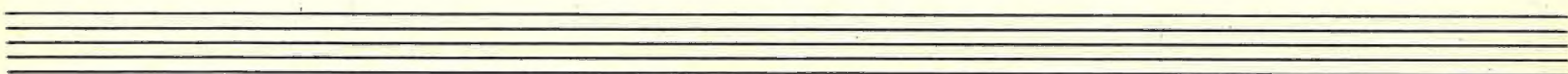
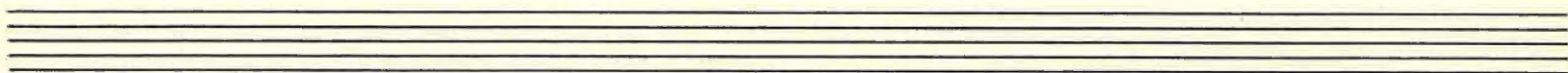
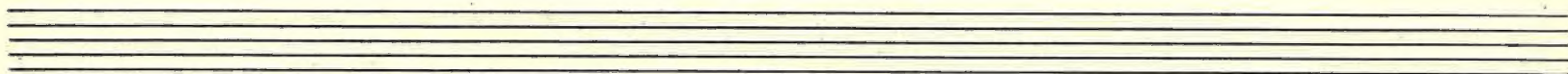
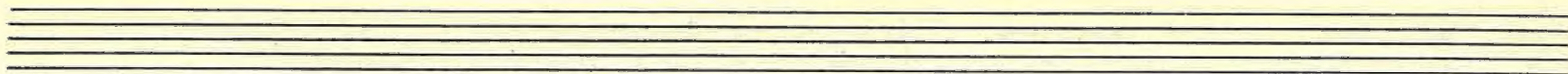
2

A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a '2' below it. The second staff has a treble clef. The third staff has a treble clef and a 'cresc.' marking at the end. The fourth staff has a treble clef. The fifth staff has a treble clef, a 'cresc.' marking, and a circled 'X' with the text 'Make cut' above it. The sixth staff has a treble clef, a 'ten' marking, and a 'cresc.' marking. The seventh staff has a treble clef and a circled 'O' above it. The eighth staff has a treble clef. The ninth staff has a treble clef, a 'pp' marking, and a blue bracket above it. The tenth staff has a treble clef and a blue bracket above it.

Handwritten musical score for Cor. 1, measures 1-17. The score is written on ten staves. It begins with a treble clef and a key signature of one flat. The notation includes various note values, rests, and dynamic markings. A crescendo line spans from measure 3 to measure 10. A 'Tempo' marking is present in measure 10. The piece concludes with a double bar line in measure 17.

Fine.





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H. Kling

Horn-Schule, deutsch-französisch. E. B. 1459.
Horn-Schule, deutsch-englisch. E. B. 1739.
40 charakteristische Etüden f. Horn. E. B. 1551.
15 klassische Transkriptionen in Form von
Duos concertants für 2 Ventilhörner.

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60 Etüden für Althorn. Op. 5. 2 Hefte.
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Sammlungen schwieriger Stellen aus Tonwerken
für Kirche, Theater und Konzertsaal.

Für Trompete (J. Kosleck). E. B. 2144.

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T. Sauveur

24 technische Etüden für Cornet à Pistons

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Solobuch für Horn (H. Kling). E. B. 2166.

Richard Wagner-Orchesterstudien

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E. B. 4604.

Zur Übung im Zusammenspiel für Blasinstr.

Sätze aus Kammermusikwerken. Hrg. v. Fr. Hermann.

Band I. Für Oboe, Klar., Fagott u. Horn. E. B. 1755.

Band II. Für Fl., Oboe, Klar., Fag. u. Horn. E. B. 1756.

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L. v. Beethoven

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Sonate in Es. Op. 7.

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Lebenswogen. Op. 10. Barkarole.

Rondo brillant. Fdur. Op. 11.

Erste Suite. Op. 12.

Fünf Tonbilder. Op. 13.

1. Menuett. 2. Die Laute. 3. Romantischer Nachhall.

4. Salve Regina. 5. Entschlummern.

G. Goltermann

Andante a. d. Vell.-Konz. Op. 14. (F. Gumbert.)

H. Haefner

Heidelberger-Potpourri. Op. 26.

Kommerslieder f. Cornet à Pistons u. Klavier. E. B. 1321.

Joseph Haydn

Zwei Horn-Konzerte.

Mit Kadenz von E. Mandyczewski. Nr. 1. Ddur.

E. B. 3031. Nr. 2. Ddur. E. B. 3032.

H. Hofmann

Elegie Asdur. Op. 70 Nr. 2. (F. Gumbert.)

J. R. Lewy

Cantabile Bdur. Op. 11.

W. A. Mozart

Horn-Konzerte. (H. Kling.)

Nr. 1. Ddur. [Werk 412.] E. B. 2561. Nr. 2. Esdur.

[Werk 417.] E. B. 2562. Nr. 3. Esdur. [Werk 447.]

E. B. 2563. Nr. 4. Esdur. [Werk 495.] E. B. 2564.

Konzert-Rondo. Esdur. [Werk 371.] E. B. 3033.

Quintett. Esdur. [Werk 407.] E. B. 3034.

Andante. Bdur. [Werk 407.]

Aus dem Horn-Quintett. (E. Naumann.)

Max Reger

Romanze Gdur.

Für Horn und Piano (C. Preuß). E. B. 3424.

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C. Reinecke

Kavatine Esdur. Op. 93. A. König Manfred (F. Gumbert.)

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R. Wagner

Album ausgew. Stücke. (F. J. Liff.) E. B. 4618.

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(W. Kleinecke).

A. Wallnöfer

Meditation über das Adagio aus Beethovens
Mondschein-Sonate (Op. 27 Nr. 2).

C. M. v. Weber

Concertino in Emoll. Op. 45. (H. Kling.)
E. B. 2509.

G. Zeller

Charakterstück in D. | Konzertino C moll.

Kammermusik mit Blechblasinstrumenten

Ludwig van Beethoven

Septett in Esdur. Op. 20.

Für Viol., Vla., Horn, Klar., Fag., Vell. und Baß.

Partitur: P. B. 1152. Stimmen: E. B. 926.

Sextett in Esdur. Op. 71.

Für Klar., 2 Hörner und 2 Fag.

Partitur: P. B. 1334. Stimmen: K. M. 1551.

Sextett in Esdur. Op. 81 b.

Für 2 Viol., Vla., Vell. und 2 Hörner.

Partitur: P. B. 1153. Stimmen: E. B. 1238.

Oktett in Esdur. Op. 103.

Für 2 Oboen, 2 Klar., 2 Hörner und 2 Fag.

Partitur: P. B. 1332. Stimmen: K. M. 1554.

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Partitur: P. B. 1335. Stimmen: K. M. 1556.

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Partitur: P. B. 1336. Stimmen: K. M. 1555.

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Oktett in Fdur. Op. 80.

Für 2 Viol., Vla., Vell. Flöte. Klar., Horn und Fag.

Stimmen: K. M. 1517.

W. A. Mozart

Konzertantes Quartett.

Für Oboe, Klar., Horn u. Fagott in Es. [Köch.-Verz. Anh. I, 9.]

Stimmen: K. M. 893/895.

Mit Orchesterbegleitung (R. Stark).

Partitur: P. B. 524. Orchesterstimmen: O. B. 559.

Quintett Nr. 3. Esdur.

Für Viol., 2 Violon, Horn und Vell. [Werk 407.]

Partitur: P. B. 1167. Stimmen: K. M. 79.

Wiegenlied.

Für Horn mit Streichorchester. (C. Walther.) [Werk 350.]

J. Pezel

Zwei Suiten. (A. Schering.)

Für 2 Trompeten und 3 Posaunen.

Partitur: P. B. 2040. Stimmen: O. B. 1883/84.

J. H. Schein

Suite Nr. 22. Für 4 Hörner. (Aus Banchetto musicale 1617.)

G. Schreck

Nonett. Op. 40.

Divertimento für 2 Flöten, Oboe, 2 Klar., 2 Hörner u. 2 Fag.

Partitur: P. B. 1837. Stimmen: K. M. 1576/77.

Fr. Schubert

Oktett in Fdur. Op. 166.

Für 2 Viol., Vla., Vell., Baß, Klar., Horn und Fag.

Partitur: P. B. 1156. Stimmen: K. M. 20/21.

Menuett und Finale eines Oktetts in Fdur.

Für 2 Oboen, 2 Klar., 2 Hörner und 2 Fag.

Partitur: P. B. 1343. Stimmen: K. M. 22.

Eine kleine Trauermusik in Es moll.

Für 2 Klar., 2 Fag., Kontrafag., 2 Hörner und 2 Pos.

Partitur: P. B. 1344. Stimmen: K. M. 23.

5 Duette für 2 Singst. oder 2 Waldhörner.

1. Mailied „Grüner wird die Au“. 2. Mailied „Der Schnee

zerrinnt“. 3. Der Morgenstern „Stern der Liebe“. 4. Jäger-

lied „Freisch auf ihr Jäger“. 5. Lützows wilde Jagd

„Was glänzt dort vom Walde“. D. L. V. 4308.

R. Wagner

Brautlied und Gebet aus Lohengrin.

Für 4 Hörner in F. (F. J. Liff.) Stimmen: K. M. 1578.

Kammermusik mit Klavier

Ludwig van Beethoven

Quintett in Esdur. Op. 16.

Für Klavier, Oboe, Klar., Horn u. Fag. Stimmen: K. M. 854.

Trio in Esdur.

Für Klavier, Viol. und Vell. oder Vla. oder Horn nach

dem Quintett für Horn und Streichinstrumente (E. Nau-

mann). [Werk 407.] — Stimmen: K. M. 1367.

Quintett in Esdur.

Für Klavier, Oboe, Klar., Horn und Fagott. [Werk 452.]

Stimmen: K. M. 874.

Carl Reinecke

Trio in Amoll. Op. 188.

Für Klavier, Oboe u. Horn. — Stimmen: K. M. 1238/39.

Trio in Bdur. Op. 274.

Für Klavier, Klar. u. Horn. — Stimmen: K. M. 1368/69.

Robert Schumann

Andante und Variationen in Bdur. Op. 46.

Für 2 Klav., 2 Velle. u. Horn. — Stimmen: K. M. 898/999.

Ludwig Thuille

Sextett in Bdur. Op. 6.

Für Klavier, Flöte, Oboe, Klar., Horn und Fagott.

Stimmen: K. M. 807/808.

Th. H. H. Verhey

Quintett in Esdur. Op. 20.

Für Klavier, Oboe, Klar., Horn und Fagott.

Stimmen: K. M. 885/886.

Fritz Volbach

Quintett in Esdur. Op. 24.

Für Klavier, Oboe, Klar., Horn und Fagott.

Stimmen: K. M. 924/925.

Für Orchester

Besetzung für Blechblasinstrumente

Altpreuß. Kavalleriemarsch „Backhoff-Küras-

sier“ 1783.

(Musik a. preuß. Hofe. Nr. 16.) Neu instrum. v. E. Ruth.

Partitur. 14 Orchesterstimmen.

2 Altenglische Short Troops.

(Musik am preuß. Hofe. Nr. 10.) Bearb. v. Th. Kewitsch.

1. Short Troop of the 1st Regiment of the Guards.

2. The Duke of Yorks Short Troop.

Partitur. 15 Orchesterstimmen.

Cavos

Preuß. Armeemarsch Nr. 20 (im langs. Schritt).

(Musik a. preuß. Hofe. Nr. 17.) Neu instrum. v. Th. Kewitsch.

Partitur. 15 Orchesterstimmen.

G. A. Fischer

Prälu. u. Fuge ü. d. Choral „Ein feste Burg“.

Für Orgel mit 15 Bläsern. — Partitur: P. B. 1144. 15 Or-

chesterstimmen. O. B. 796. Kleine Besetzung: Trompete

in F, 3 Posaunen und 2 Pauken. O. B. 795.

J. E. Habert (1833—1896)

Trauermärsche. Nr. 1 und 2b.

Für 2 Flügelhörner in B, Baßflügelhorn in B (Tenorhorn)

und Baßposaune. — Partitur: P. B. 1371.

Heinrich, Prinz von Preußen

Präsentiermarsch d. Kais. I. Matrosen-Divis.

Für Kavallerie-, Artillerie- oder Jägermusik.

Fr. Hr. Himmel (1765—1814)

Wiegenlied von Gotter.

(Musik am preuß. Hofe. Nr. 11.) Instrum. v. A. Schinck.

14 Orchesterstimmen.

2 Altenglische Militärmärsche.

(Musik am preuß. Hofe. Nr. 9.) Bearb. v. Th. Kewitsch

1. Quick-Marsch „The Duke of Yorks Favourite“

2. Marsch a. d. Oper „The Siege of Belgrad“.

18 Orchesterstimmen.

R. Nováček

Sinfonietta für 8 Blasinstrumente. Op. 48.

Partitur: P. B. 1917. Stimmen: O. B. 1751/52.

Alter Regimentsmarsch „Prinz von Coburg.“

(Musik am preuß. Hofe. Nr. 15.) Für 3 Tromp. in Es

und 2 Pauken. Eingeleitet von G. Thoutet.

Jean Sibelius (geb. 1865)

Valse triste a. d. Musik zu Arvid Järnefelts

Drama „Kuolema“. Op. 44.

Für Infanteriemusik bearb. v. J. H. Matthey. 22 Orchester-

stimmen: O. B. 1947. Für Kavalleriemusik bearb. von

Rud. Britzke. 18 Orchesterstimmen: O. B. 1967.

Großer Tusch und Fanfaren beim Vorzeigen

der Schilde a. d. Musik z. Turnier a. d. Hof-

beste „Der Zauber der weißen Rose“.

(Musik am preuß. Hofe. Nr. 12.) Instrum. v. Ad. Schinck.

14 Orchesterstimmen.

R. Wagner (1813—1883)

Feierlicher Zug zum Münster aus Lohengrin

bearbeitet von A. Franz und J. H. Matthey.

Für Infanteriemusik. 15—37 Orchesterstimmen: O. B. 1531.

Für Kavallerie-, Artillerie-, Jäger- und Pioniermusik.

27 Orchesterstimmen: O. B. 1531 a.

Finale zum I. Akt aus Lohengrin, bearb. v.

A. Franz und J. H. Matthey.

Für Infanteriemusik. 15—29 Orchesterstimmen: O. B. 1537.

Für Kavallerie-, Artillerie-, Jäger- und Pioniermusik.

22 Orchesterstimmen: O. B. 1537 a.

König Heinrichs Aufruf aus Lohengrin, be-

arbeitet von J. Kosleck.

Partitur: P. B. 409. 12 Orchesterstimmen: O. B. 368.

Kriegsfanfaren und Königsgebet aus Lohen-

grin, bearbeitet von Carl Walther.

Für Infanteriemusik. 32 Orchesterstimmen: O. B. 365.

Für Kavalleriemusik. 34 Orchesterstimmen: O. B. 366.

Große Phantasie aus Lohengrin, bearbeitet

von A. Franz und J. H. Matthey.

Für Infanteriemusik. 29 Orchesterstimmen: O. B. 1681.

Für Kavallerie-, Artillerie-, Jäger- und Pioniermusik.

25 Orchesterstimmen: O. B. 1681 a.